

JAZZ

Scribbles

and a

**Poem
or Two**

WEATHERSPOON GALLERY
UNC-G



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This program for parent and teen is supported by a grant from the North Carolina Humanities Committee, by the Weatherspoon Gallery, and the Art Department of UNC-G.

Introduction

Jazz, Scribbles and a Poem or Two is a program that uses art, poetry, and jazz as mediums for exploring meaning-making, human value, and intellectual activity. Designed for young adolescents and their parents, the program focuses on works of twentieth century art located in UNC-G's Weatherspoon Gallery as it relates to an anthology of contemporary poetry and live jazz performances.

The program encourages an awareness of the relationship between the three disciplines and of the personal dimensions involved in coming to know them. Within the activities, art and poetry are viewed interrelatedly as co-expressions of human thought. Jazz serves as the musical trigger to launch and to ground the explorations.

Included in this volume are photographs of participants in the Saturday morning sessions, photographs of images and writing generated by the participants, and comments on the activities.

It is intended that the volume save the memory of the Saturday experiences and reaffirm the value of the creative process.

Dr. Roberta W. Rice
Dr. Sue Ellen McNeil

March 1985

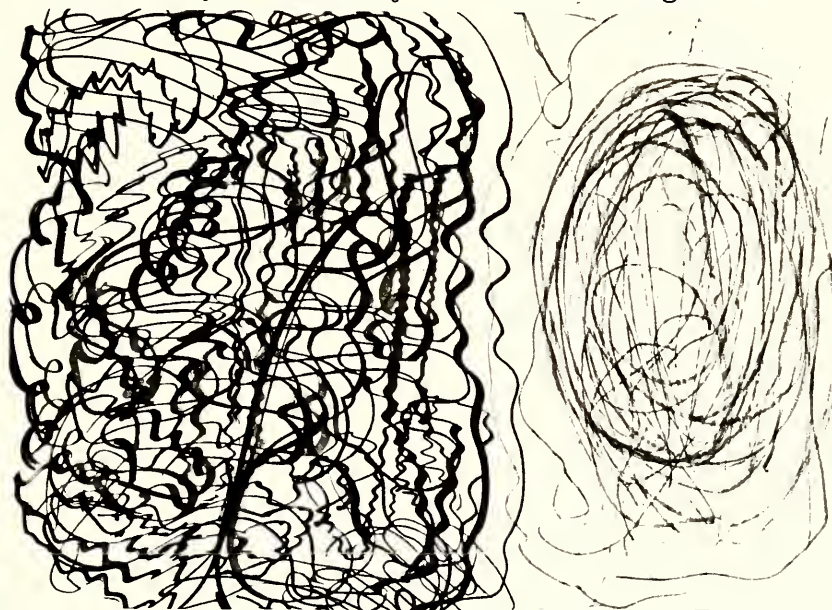
ARCHAMACALLITS:



As the musician, Charlie Culbreath, plays the participants respond to the sound and image by the immediated mark of the scribble.



Scribble by Peter Berry and Linda McDougale



Scribble by Rhonda and Tracy Jones

SCRABBLE THE APPLE:

Cake

The Run-away Pancake

Death Under Ice

Barbie Goes to Hollywood

Light

Autumn Star

The Virginia Woods in Winter

Threads

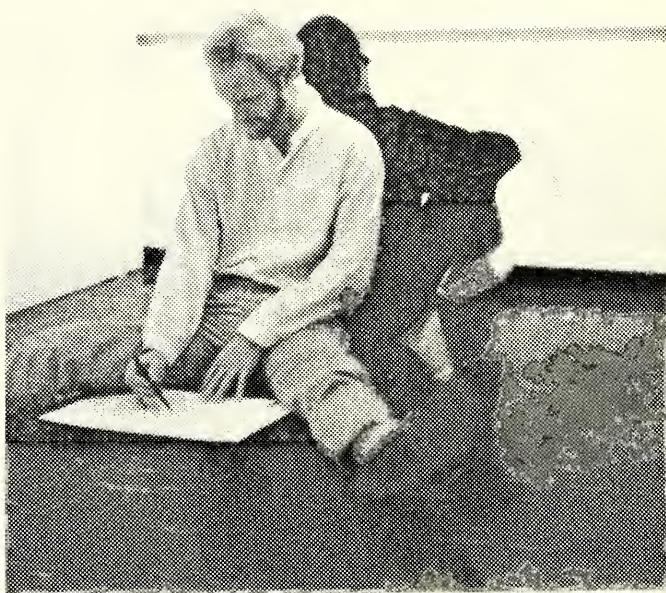
Beach Blanket Bingo

Nude on the Beach

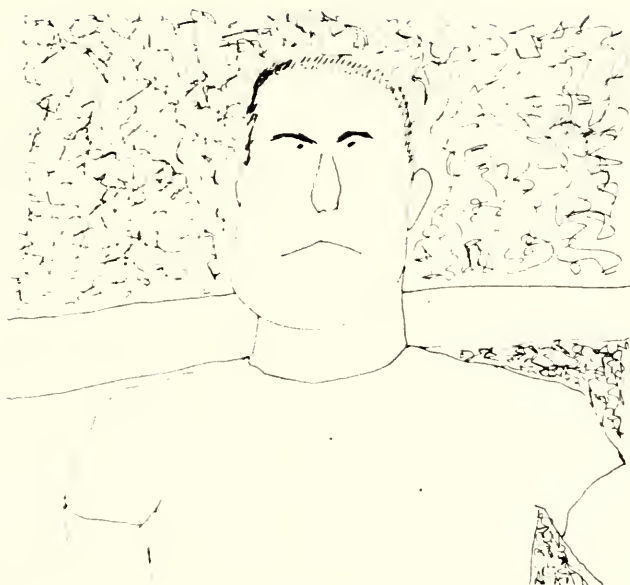
The above samples become alternate titles to works such as Claes Oldenburg's sculpture, "Wedding Souviner," or Mike Kelly's drawing, "Hardwood Deaf Table One of the Five Senses is Broken," or Roy Lichtenstein's painting, "Shipboard Girl." The new titles break the anonymity of the newly encountered work and attach personal connection to the work for the observer.

Poem fragments, scribbles, anagrams become
a way to respond to the works in the gallery.
We look at paintings by not looking, and we
look at paintings by looking at poems first.

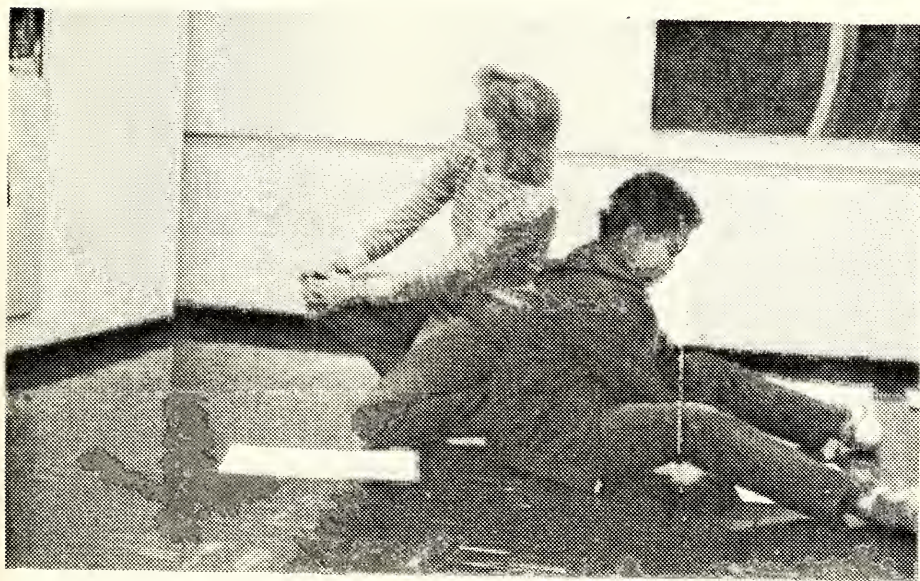




One partner describes the work of art to the other partner who attempts to draw the painting from the description and without peeking at the work. This activity focuses attention in an analytical way on the composition and on the visual content of the work.



Drawing of Red Groom's portrait of Alex Katz by
Peter Berry and Reggie Mims





Contrasting the calcified women portrayed in the e e cummings' poem, the cambridge ladies, with the passionate, direct woman in de Kooning's painting, "Woman," shows that individual works are more than discrete entities. Such works together offer methods of investigation on and reflection on human thought and the human condition.

This discussion served as the springboard for seeking connections. Ann Saab used e e cummings' poem, the cambridge ladies, and Sylvia Plimack Mangold's untitled (landscape) painting as the starting point to write:

The Cambridge Ladies in summertime
Excuse on well-planned vacations to the mountains
CHOCOWA, PEACHAW, HANDCOCK or WONALANCET:
Their well-furnished minds frame the mountains
And tame the moon.
ASQUAM, TAMWORTH, and WINNEPAUSAUKEE,
Names to drop into the sherry next winter
in Professor D's wife's drawing room.
"Of course, the D's and the N's had cottages,
side by side?"
"Oh, not that story again, Susannah!"
"Well, they had to walk the dog, my dear."
"Did you see them at two a. m.?"
"Shhhh, child, that's not nice!"
Professor D is in the study writing
his article concerning the elliptical Kepler,
And, Mrs. N., throbbing, cannot talk
about the moon.



Likewise, David Saab used Gina Gilmour's pastel, "Swimmer-Waterfall Series," and Robert Frost's poem, "Stopping by Woods on a Snowy Evening," to write the following poem.

Stopping by a Frozen Lake

Who is this in the Lake?

Who is this in the Lake?

I think I know--but,

I forget.

Who is this in the Lake?

My horse is giving

his bells a shake

Saying--what's that he said?

Oh! Yes, I meant to say,

I made a mistake.

I thought it was my wife.

But since I've got miles

to go before I sleep...

I have to go now,

But I'll find out

when I get home

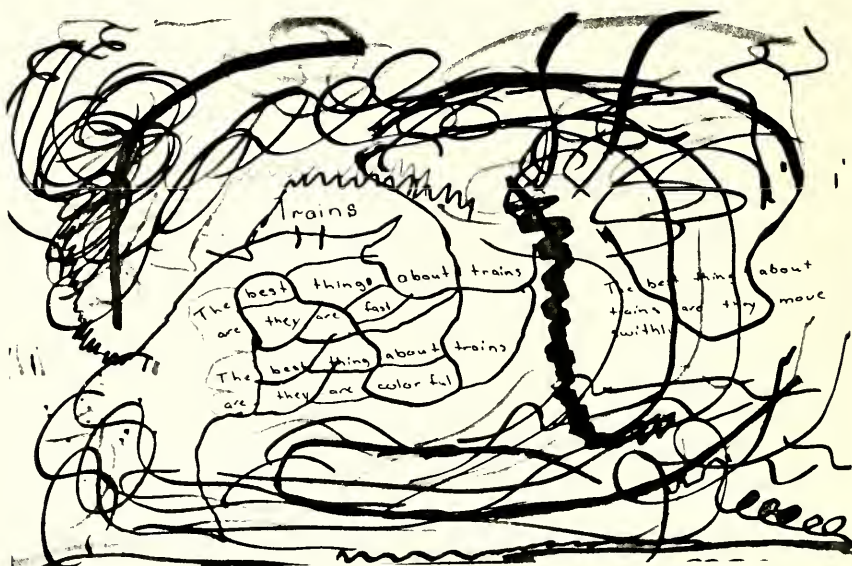
Because I know...

Think I know, it's her.

A WORDY BIRD:

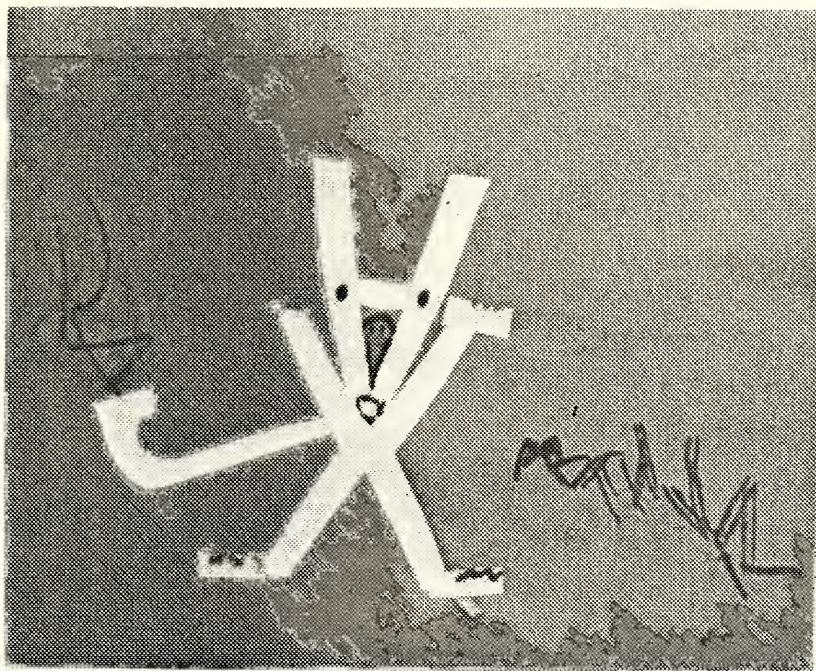
The manipulation of the basic form of the letter, based on a minimal division of the paper to shape the letter, is directly parallel to how one arranges words in written composition or design elements in a visual composition. The taking apart and the rearrangement of elements is what enables one to understand their underlying form and is also what enables one to interpret their meaning. An element is pulled from a painting and is translated into verbal form on paper.

From Christine Osinski's untitled photomontage, Darren McDougale pulled the object of a train and wrote:



From Setsuya Kotani's painting, No. 8423, Linda McDougale pulled the color brown and wrote:

THE BEST THING ABOUT BROWN IS IT'S COOL
THE VERY BEST THING ABOUT BROWN IS ITS COLOR
THE VERY, VERY BEST THING ABOUT BROWN
IS THE SOIL
THE VERY, VERY, VERY BEST THING ABOUT BROWN
IS CHOCOLATE ICE CREAM



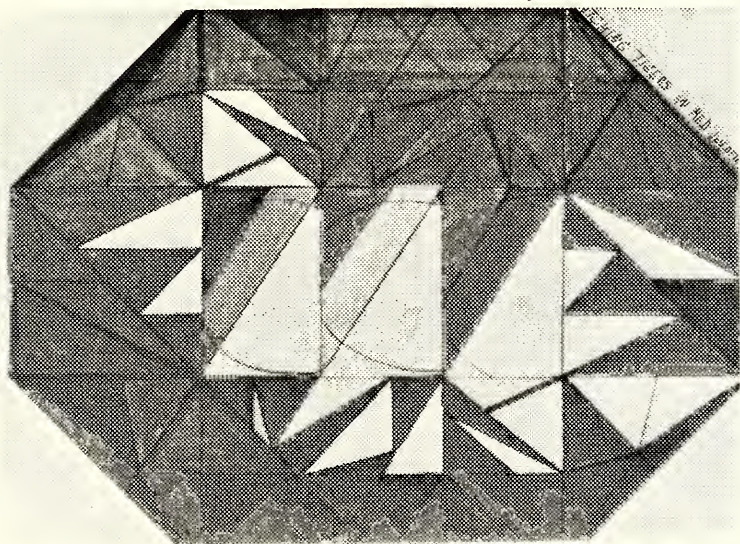
Ansley Wolak's arrangement of letters became a pictorial image and is an illustration of e e cummings' playful devil from the poem, hist whist.



A word or a letter may be pulled from a poem or from a painting to find new life in another poem or painting. Julia Hipp began with a reflection in a Linda Tavernese painting of a still life, began drawing, then wrote into the drawing her query concerning the objects in the reflection. This became an addition to the first drawing, extending the image in an additional direction.

Carol Wolack, responding to Robert Mangold's abstract-geometric painting, "Four Color Frame Painting #2" and Wallace Steven's poem, "Disillusionment of Ten O'Clock", wrote the following poem.

Catching Tigers in Red Weather
Red Tigers, orange limbs,
Glowing green and yellow eyes.
Snarling, twisting,
feeling the tightening of the lasso.
Drawing tighter
Will it be able to curtain the
orange rage, the gleaming yellow
claws...
I can catch tigers
in my antique white lace,
in my dreams!





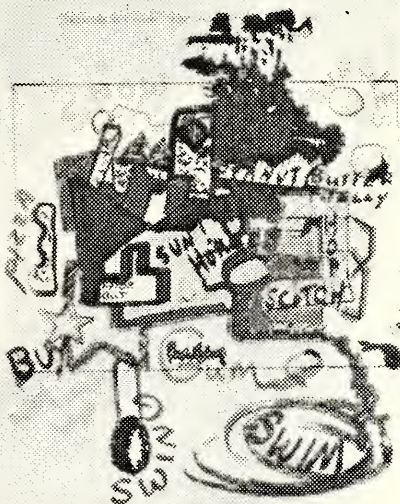
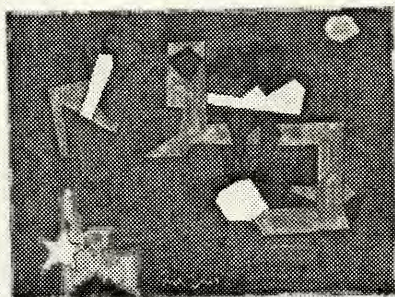
Using Larry River's paintings, "Cosy Cole I and II," and the titles of jazz compositions, three participants (Beam, Jones, and Rice, Inc.) wrote a poem, which became a rebus composition. This session began with a Wordy Bird and reached its destination as a Weather Bird.

ACE IS THE PLACE, PATTERN MAKES THE SPACE:

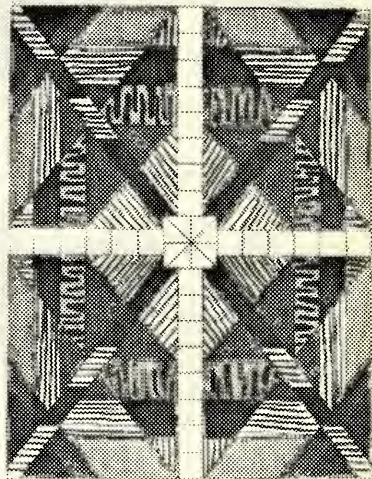
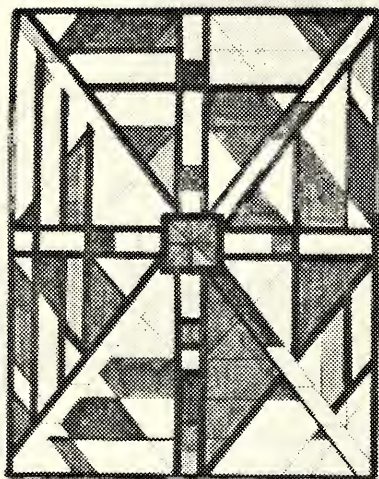
How does a blank page become filled with images and what if those images are enlarged, re-ordered, repeated, or reworked? How are the space and pattern connected in sound, word, and image?

In this session, the procedure is turned upside down; the organizing principle, (A GRID), remains the same and explorations are made of the effects of changing the pattern, color, or thematic content in a given shape (image) or structure (poem).

The elements are moved, altered, or replayed again on its way to making a new form or meaning. The nature of improvisation is that it begins with a given, then proceeds through alteration to create new forms of meaning with the familiar structure often giving surprising results.

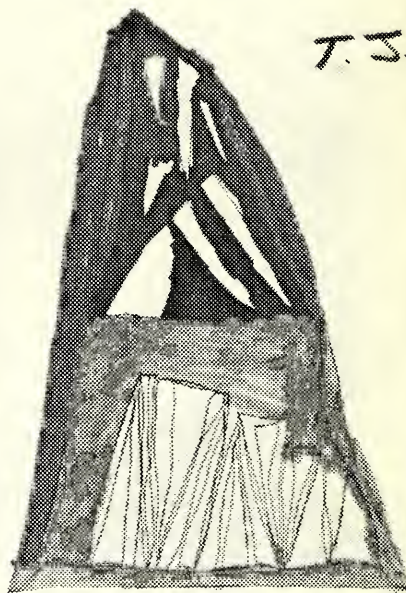
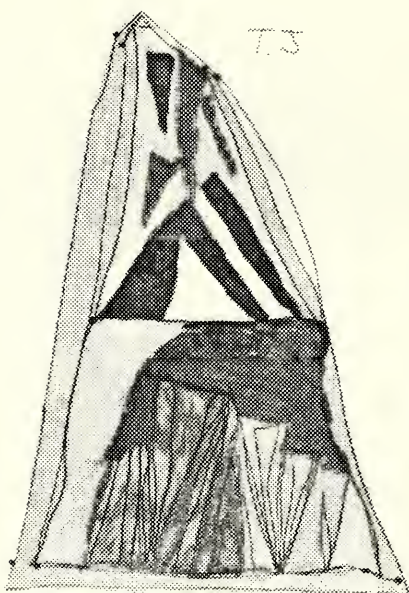


Variation on a Stuart Davis structure by
Chris Fox and Carol Wolak

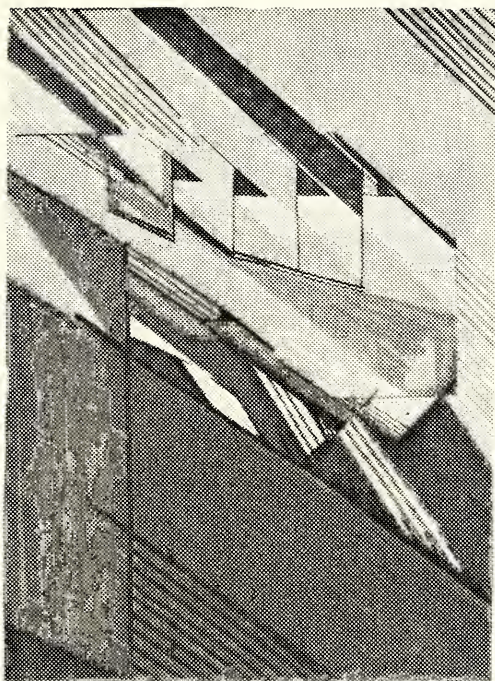


Structure by Ann Saab

Varations by R. Rice and Michele Comer



Structure and varations by Tracy Jones

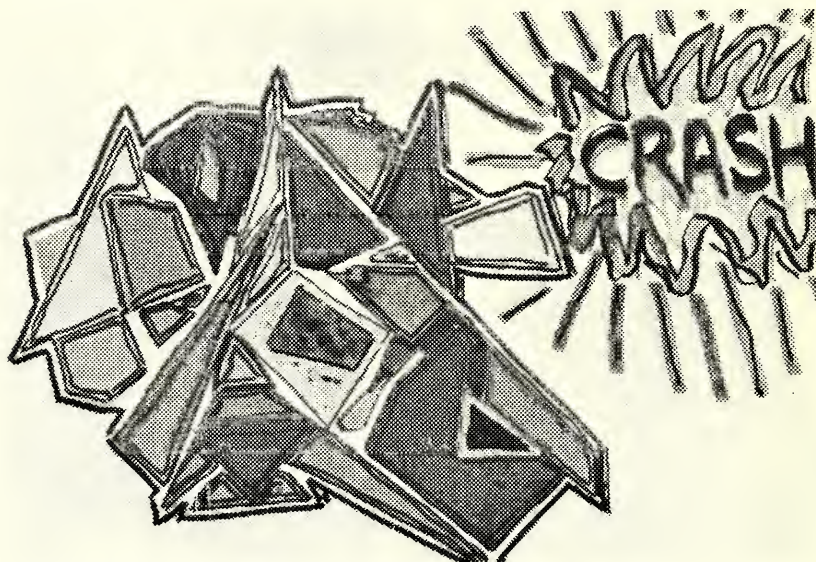


Structure and Variation by Julia Hipp

Each participant developed an individual structure that was then replicated. New arrangements were made by the designer or by other participants in the program.



Returning to letters, we explored the technique of a fold-and-cut paper alphabet. Using these letters and the scraps, compositions were created in which letters became messages, images, and sounds.



Scraps and sound by Joe Wiles



Replaying words and images, David Saab turned a grin into words and the poem became braces, the face became a narrative message.

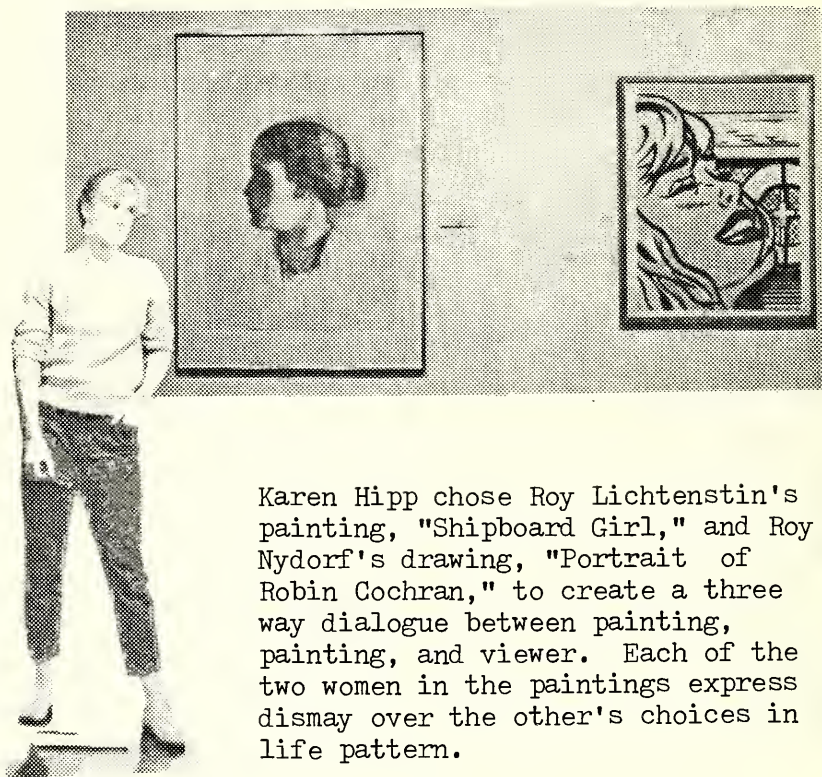


Carlette Beam, Composition with Letters and Image

LOSE IT, FIND IT, REALIGN IT:

The film, The Red Balloon, serves as the final kick off as we play games of chance with the images and the writing.

Participants, like the red balloon, went on an adventure in the gallery, using the paintings and poems as points of departure, to "overhear" relationships between two paintings, or a painting and a person, or two people discussing a painting.



Karen Hipp chose Roy Lichtenstein's painting, "Shipboard Girl," and Roy Nydorf's drawing, "Portrait of Robin Cochran," to create a three way dialogue between painting, painting, and viewer. Each of the two women in the paintings express dismay over the other's choices in life pattern.

"Oh, you...frivolous thing! What makes you so certain you own the earth? Home, working is where you should be. Your self-centered nature will help no one. Take responsibility. Your place is in the home--being constructive."

"Who needs home: How you can find pleasure laboring all day, your hair pulled back tight like a school marm, sticking your nose up in the air, and turning your back to me. You speak of responsibility...who needs it? Forget your gray world--I love the color. Let my hair run wild and free, as I travel with the wind. I don't need your world of shadows."

"Children!"

Carlette focused on a single work, Gina Gilmour's pastel, "Swimmer-Waterfall Series," and its poetic counterpart, Mark Strand's The Prediction, and seems to "hear" the inner dialogue of the floating figure in the pastel.

That night the moon hid from the pond,
Turning the water to glass, and under
The weight of the boulders,
the giant boulders,
A young woman swam, and for an instant...

The future came to her:
Flying over the world, her world
Of children, of beauty, of
Blue glass, blue water, her
Own mouth
Filling with unspoken words

Echoing David Saab and Carlette Bean, Rhonda Jones also used Gina Gilmour's "Swimmer-Waterfall Series." She turned this visual image into the exploration of a near-death experience in her own life. Art chooses both joyful and frightening occasions to express creative energy.

DEATH UNDER ICE

A SUBMERGED FORM

FLOATS JUST BENEATH THE SURFACE

--AFRAID TO GO DEEPER--

YET AFRAID TO SURFACE

INTO REALITY.

PERHAPS A SOUL

OF A LIFE PAST

SEEKING SOLACE

IN THE SHALLOWNESS OF LIFE

YET SURROUNDED BY

THE DARK DEPTHS OF DEATH.

Author Wolak responding to Jo Baer's abstract painting, "Grayed Yellow Vertical Rectangle," and its poetic counterpart, "Fortune," by Lawrence Ferlinghetti, wrote himself into the scene.

I'M NOT SURE WHO WAS THERE
BUT WHOEVER WAS, WAS VERY BARE.
IT WAS HARD TO SEE BECAUSE
OF ALL THE WATER.
BUT I KNEW WHERE I WAS WHEN
I HEARD MY FATHER.
THE HOSES STOPPED AND SO
DID THE LAUGHTER.
AND NO ONE CAME OUT FOR
TWO DAYS AFTER.

Likewise, Michele Comer projected herself into Lee Lazano's painting, "Peel," as one of the abstract elements.

Here I am again, somewhere that I don't fit in. All these other guys just fall in line and smooth out. Why do I have to be the one to point and stick out?

Ohhh--but I guess that's the beauty of me, I'm different. Yes, that's it. I'm the one that's noticed because I don't conform like the others.

Hah! I'll show them. Mom always told me to stand up for myself. And, at first they kept yelling at me, "Come on, get in you place so we'll look perfect."

Not me! No....

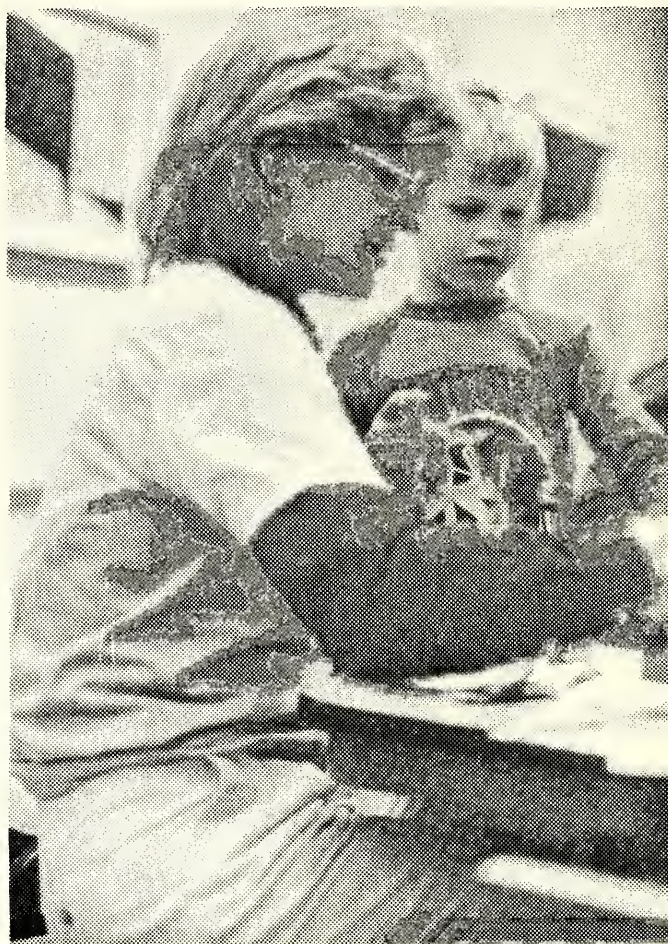
I know something the others don't!
They don't know that I'm the reason that we're famous.

Well, that's OK.

I know it and so does Lee.

THE INCREDIBLE "I" :

Opportunities for critical reflection were provided by the painting inventory in which participants questioned the artist's subject matter, color, and arrangements as a way to explore their own physical and emotional responses to the choosen works.





Ansley Wolak was attracted to Sol Lewitt's "Wall Piece, #1." He wrote: "...even though it looks funny, I like it. I've never seen anything like it. The artist is trying to say something about his subject or himself through this type of design. This work reminds me of a weird-shaped building. I like this work even though it's weird. I wonder what it is--I know it's a piece of wood on a wall, but other than that, what could it be? This also looks like an ugly monster. I see his eyes, his wings, and his mouth. There's his legs."

Julia Hipp responded to Jack Goldstein's untitled painting (lightning) relating it to jazz.

The general impression was of power, movement.

The artist is trying to say something about his subject or himself through powerful flashes emerging from the darkness. The painting is large, done with acrylic flashes of hot, bright yellow/red sparking through a brown-black sky.

Because of my orientation, I see lines flashing in movements from the top to bottom, the bottom or base being solid and heavy, and the top or source being volatile and changing. I like the varying degrees of intensity of the electric charges as seen by the viewer--shades over shades.

This painting calls to mind jazz. You can picture the same source--the talents of players held together for the purpose of the moment. Each is combining his or her mood and output with the other and then each flies out doing his or her own burning licks as the others flow around the sound.

Chris Fox returned to Roy Lichtenstein's painting, "Shipboard Girl," for this thoughtful analysis:

The general impression was bright and bold.

The artist is trying to say something with his use of three primary colors with white areas and heavy black outlines--a bright visual impact that jumps out at you. He shows the subject's head at a three quarter angle with her head thrown back, like a model's pose.

This painting tells me what was important to people at this time in history, it was exploring art in a new direction--pop art through graphic design.

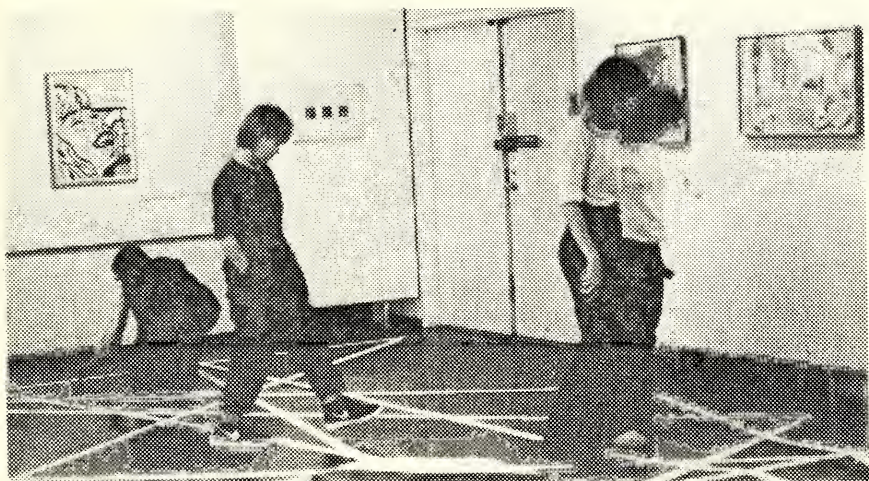
I like this work; I was first attracted to it because of its cartoon-like, Action Comics quality. The bright colors and heavy outlines make watercolor landscapes seem pale and insipid by contrast.

This painting calls to mind advertisements for Barbie dolls and Cover Girl cosmetics. I also think of the song, "California Girls," by Van Halen and the Beach Boys.

REFRESHIN' SPRESHIN' SESSION:

The last zany activity was a physical connection among the art works in one room of the gallery with a paper ribbon. Participants were invited to write their way from one work to another. As seen below, this was a joyful wrap activity.

Start here---(Christine Osinski, "Untitled"), three pictures in one, strongly like a photograph, a coal town in the Mountains; a view for a lazy day with nothing else to do....except to wonder what to do after returning-happy-from vacation to take a view out the back window (Arnold Doren, "Tree Light") Freeway ...picture of a car... suddenly, your facial features start to merge with each other! You wake up only to find yourself the feature exhibit at Ripley's Believe it or not! Must have been the anchovy casserole you had for dinner... Yep!!! Another view out the window (Philip Guston, "Untitled to Virginia,") clown'n your popcorn and rollin' your eyeballs to... Merge ... Do you know the way to San Jose? Which way home? E T phone home, but don't call me collect. Is the elevator--- (William Glackens, "Study for a beach scene") Where you'd want to be. We're all adults here. Hands to yourself*****One, Two, Three, Glide 1,2,3,Glide, 1, 2, cha, cha, cha, 1,2, cha, cha, cha, now dip*****NO PARKING ON THE DANCE FLOOR. Time of the day, (Lichenstein, "Sunrise") Meanwhile in a galaxy far, far away ...A thing called a discount clothing outlet is invented...For cheap clothes look this way----- KMART on Mars. Wake up call (Morris Graves, "Fighting Cocks") in the morning when the sun begins to shine...spaghetti squash



for breakfast. Have a ripe tomato with it all squished up with a big dollop of whipped cream and hot fudge sauce. Don't forget the parsley meringue pie for dessert. YES! (Torku Trajan, "Study of a Horse") animals awaken too ***** G. M.'s clock Radio playing "jungle love" now jerome, what you may look like in the morning (Red Grooms, "Portrait of Alex Katz") If you get enough sleep, But if you don't you may be as bleary eyed as the shipboard girl Who? Like she knows....when in reality she doesn't! What? Some things she is good at...Relax, Don't do it....Brightness is great! What, isn't everything? Do your work. When I get a tuit . Just lately....have you tried... Chin Wang Ho --House of diced delectable dog....For your dog or to have your breakfast (Turku Trajan, "Stillllife") share the alpo with a friend or some square eggs! WAIT!! Frankie says...(who's dating Barbie in Hollywood) Relax! Rona Barrett asks, "What's Ken been up to these days? I didn't spill it, the table did....(Mike Kelly, "Hardwood the deaf Table One of the Five Senses is Broken") The pancake then ran away with the spoon and I heard a distant clash, crash, crunch---followed by a

parental screeeeeeemmmmmmm! When in doubt
ask about for whom.....we've really got to stop
writing like this...sew...we've got to go.
What's with the toast? (Joseph Nechuatal, "The
Miracle of Toast") SCRAPE IT QUICK"*****
Just eat the toast. (Roy Nydorf, "Portrait of
Robin Cochran") It won't bite back unless there
is a full moon--but then who can stargaze--
Astrologers* can't, that for sure, right?
Meanwhile Captain Kirk has died. Relax----
I'm not hungry (Jack Tworkov, "Untitled") But
fast food seldom requires an appetite; neither
does wedding cake--all white and sugary, falling
on the floor or sticking on your fingers or face
or clothes----BUT NOT ON SPECIAL OCCASSIONS!!!
No, Never, Never/ Which showers to go to work
(Joseph Stella, "Nude") Eat you M & M's for
breakfast....M & M, M & M, M & M, or with fish
eggs on points, a sneaky way to put exercise
in a meal---ROW, ROW, ROW your toast in a sea
of cream. Runaway pancakes with egg eyes and
orange juice ears flopping ...This way home,
Happy trails to you! with love, Roy and Dale,
Nancy and Ronnie, DOMBA DEE DEE...hummmmmmm,
shower feels good (Lichtenstein, "Shipboard
Girl") Barbie guest stars on the Love Boat
...or rather, maybe its the Archies. Always
a smile or asqueeky shiney tooth, Barbie
just got sea sick...more showers (David Park,
"Male Bather") Than I care to count. Really?
Yes, but I can't count them because I'm so dirty.
Pretty towels (Setsuya Kotani, "#8423") drip dry
busy dripping c'.'.'.'.I can't find my way out?
ask the information desk, or if in doubt, ask
your nearest boy scout. Driving to work (Elke
Solomon,"Untitled") HeLLLLLLp!!! You lost bud?
Aerial view of parking lot (S.H. Drummond, "An
Afternoon at Wilton Road East") This way to the
lower deck, 75¢ per hour, sometimes you pay for
your solitude...If it comes free you wonder what's
uppppp. Men at work(John Grahm,"Two Figures")
Real men-not even looking for quiche, see the boss

(William Zorach, "Portrait of A. Gaylor") see
him scream. When you throw him in the
washing machine...next time, he'll listen,
when you ask him for a raise. STOP



Participants

Peter Berry

Julia Hipp

Karen Hipp

Rhonda Jones

Tracy Jones

Jo Alice Leeds

Linda McDougale

Darren McDougale

Reggie Mims

Ann Saab

David Saab

Carol Wolak

Authur Wolak

Ansley Wolak

Also

A special thank you to Carlette Beam,

Michele Comer, Chris Fox and Joe Wiles.

These art education students participated,
supported, and learned from "Jazz, Scribbles,
and a Poem or Two."



Dr. Roberta W. Rice and Dr. Sue Ellen McNeil
Co-directors and Program Leaders

The end is not the end.
The end is the beginning,
and the closing of the program, an opening.

